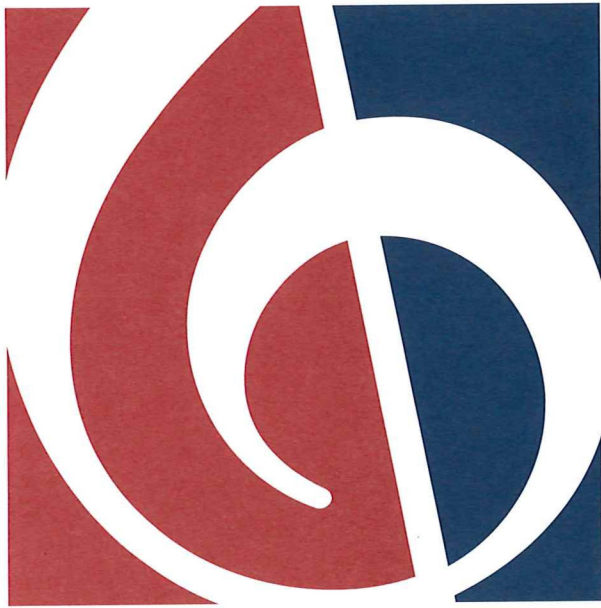


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FACULTY *of* MUSIC



2005–2006

WHERE GREAT MUSIC MEETS GREAT MINDS

Friday, January 27, 2006
7:30 pm. Walter Hall

University of Toronto Faculty of Music
Faculty Artist Series
Presents

Marrying Mozart

Based on the book by Stephanie Cowell, adapted by Lorna MacDonald
and performed by

Lorna MacDonald, soprano and Lois Marshall Chair in Voice Studies

Daniel Beckwith, piano and organ

Howard Dyck C.M., narrator

with

Erika Raum, violin

Peter Stoll, clarinet

PROGRAM

*"You'll be happiest married, and I have just the man.
You must marry Mozart."*

Narration - Howard Dyck

Quintessential Mozart

L'amero saro costante (*Il Rè pastore*) K.208

Erika Raum, violin

W.A. Mozart

(1756-1791)

Narration

Mozart's musical influences in song

Plaisir d'amour

Giovanni Martini (1705-1784)

Rose chérie (*Zémire et Azor*)

A.E.M.Grétry (1741- 1813)

O del mio dolce ardor (*Paride ed Elena*)

C.W.Gluck (1714-1787)

Piercing eyes

Franz Joseph Haydn (1732-1809)

Narration

Aloysia Weber Lange and Mozart

Vorrei spiegarvi, oh Dio, K. 418

W.A. Mozart

Narration

Josepha Weber Hofer and Mozart

Schon lacht der holde Frühling, K. 580

Peter Stoll, clarinet

W.A. Mozart

Narration

Constanze Weber Mozart

Et incarnatus est (*Mass in c minor*) K. 427

W.A. Mozart

Narration

Finale

Alleluia (Exsultate Jubilate) K.165

W.A. Mozart



Special thanks to Michael Albano, Will Johnson, and Amy Zampiero, Stephanie Cowell, and Penguin Books. Tonight's program is dedicated to the memory of Eleanor Steber, soprano, and one of my teachers, whose recordings, encouragement and artistry have profoundly affected my love for Mozart's music.

A portion of the ticket revenues from the Faculty Artist Series are used to fund student awards at the Faculty of Music

This recital is performed on the Edith McConica Steinway piano.

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

Marrying Mozart by Stephanie Cowell

Mannheim, 1777. The four Weber sisters, daughters of a musical family, share a crowded, artistic life in a ramshackle house. Their father scrapes by as a music copyist; their mother keeps a book of prospective suitors hidden in the kitchen. The sisters struggle with these marriage prospects as well as their musical futures - until one evening when twenty-one-year-old Wolfgang Mozart walks into their home and their lives. No longer a prodigy and struggling to find his own place in the music world, Mozart is enthralled with the Weber sisters: Aloysia's beauty and talent captivate him; Josefa's rich voice inspires him; Sophie becomes his confidante; and Constanze comes to play a surprising role in his life. *Marrying Mozart* is the love story of a remarkable historical figure - and four young women who engaged his passion, his music, and his heart.

Stephanie Cowell is the critically acclaimed author of the historical novels, *Nicholas Cooke*, *The Players: A novel of the Young Shakespeare*, and *The Physician of London* (winner of a 1996 American Book Award). Trained as a lyric coloratura soprano, she lives with her husband in New York City. *Marrying Mozart* is published by Viking Press/Penguin Group. Ms. Cowell will be available for book signing at the end of tonight's program.

PROGRAM NOTES

BY ROBERT RIVAL, DOCTORAL CANDIDATE IN COMPOSITION IN THE FACULTY OF MUSIC

Prologue

The five years beginning in 1777 was a period of transition for Mozart on several levels: from his provincial hometown Salzburg to Vienna, an important centre of musical activity; from servant of Archbishop Colloredo to freelancer; from the close watch of his controlling father to relative independence; and from a young and available bachelor to married life. Mozart was maturing, and not just as a person, but also as a composer. These were the final years of preparation before his last decade in Vienna in which he wrote the majority of his greatest works.

1777 – Mannheim

For many centuries, artists of all kinds, with few exceptions, had been servants of power. Some, like Joseph Haydn, even lived on their patrons' estates. But in the eighteenth century a new relationship emerged as artists sought to bypass the strictures of servitude by selling their services on the free market. In 1753, Samuel Johnson, in a famous letter to Lord Chesterfield, expressed the new attitude thus: "Is not a Patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached ground, encumbers him with help?"

Both Mozart, and his father Leopold, were ill-paid servants of Colloredo, the Archbishop of Salzburg. This, together with the count's refusal to grant them extended leaves, as his predecessor had done, in order that Mozart may build his career and earn more money for the family, led to mounting tensions. The conflict came to a head in August when Mozart requested his release from employment. The archbishop responded by dismissing both father and son. This was more than they had bargained for; Leopold sent his son off to Mannheim, accompanied by his mother, while he remained in Salzburg to smooth over the rift with their patron.

Describing Mannheim as "that famous court, whose rays, like those of the sun, illuminate the whole of Germany," Leopold was hopeful that his son would secure an appointment. Although Mozart was unsuccessful, the visit led to two unexpected discoveries: one musical, the other amorous.

The "musical revelation," as Mozart called it, was the Mannheim orchestra that had developed a distinct style famous for accurate playing, grace notes and especially, crescendos. It was the most accomplished orchestra that Mozart had ever heard. "One could make beautiful music with it," he wrote to his father.

The second discovery was Aloysia Weber, the second daughter of Fridolin Weber, a musician who had fallen on hard times and earned his keep as a prompter and copyist. Mozart, not yet 22, instantly fell in love with the "cool and ambitious" 16 year-old who, like her older sister, Josefa, would become one of the best sopranos of the era. Intoxicated with love, he proposed to his father that he take Aloysia to Italy and turn her into a prima donna. His father, appalled at his son's entanglement with a relatively poor family, reminded him of the Mozart "family agenda" and commanded him to go to Paris to "become famous and make money." And to prevent any further detours from the chosen path, he instructed his wife to accompany her son and to keep a close watch.

In March 1778, after a tearful departure from the Webers, Mozart and his mother set off for Paris.

1778 – Paris

Paris was a big disappointment. Hopes for glory and gold were dashed by patrons who either treated Mozart rudely or praised him effusively but paid no fees. During his six-month stay he therefore resorted to giving clavier lessons, an activity he disliked.

But worse was to come. Mozart's mother was lonely, unwell and suffered from

the cold. Her husband nonetheless insisted that she stay with her son. Her condition rapidly worsened and she died in early July. Leopold lashed out at his son and blamed his irresponsible behaviour in Mannheim, that compelled his mother to accompany him to Paris, as the cause of her death. Mozart dealt with this harsh accusation and his melancholy through activity: by composing and writing letters to Aloysia.

In the meantime, however, Mozart's love interest had secured a position at the Munich Opera. And when Mozart turned up at her house in late 1778, she treated him as if she did not know him.

1779-80 – Salzburg

In January 1779, Mozart returned reluctantly to the employ of the Archbishop of Salzburg. By now Mozart had developed a strong dislike for his relatively small and provincial hometown. "There is no theatre; no opera!" he lamented.

So when in the fall of 1780, Carl Theodor, whose court, and the Mannheim orchestra, had relocated to Munich, commissioned Mozart to write the opera *Idomeneo*, he was ecstatic.

Premiered in January 1781, the opera was influenced by Christoph Willibald Gluck's *Alceste*, especially in the use of choruses and recitatives. It was in the old *opera seria* tradition, and yet it departed from tradition as well: its French source made it more natural in expression and emotion, and more complex in structure. And the orchestral score bore the mark of the Mannheim style.

French opera was founded by Lully and Rameau, and later developed by Gluck, Grétry and others. It preferred the practical and dramatic to the Italian school's vocal gymnastics and emphasis on melody. In his famous preface to *Alceste*, for instance, Gluck argued that in opera, music should be subordinate to the words. French opera also mixed the serious and comic, and it was this realism that Mozart would develop in his later operas.

1781 – Vienna

A little over a month after *Idomeneo*'s première, Colloredo summoned Mozart to join his retinue in Vienna. But tired of being treated as a servant ("At least I have the honour of sitting ahead of the cooks," he remarked sarcastically), he soon asked for his discharge. He was rudely dismissed—on the archbishop's bidding, literally "kicked on the arse" by Count Arco.

And so, booted onto the street, Mozart began his life as a freelancer.

He made a modest living at first, teaching three to four pupils, and had his works performed at various concerts. It was at about this time, in the summer of 1781, that Mozart stumbled into the Weber family once again. After father Weber had died, and Aloysia had married Joseph Lange, an actor and painter, the three other daughters and their mother settled in Vienna where they rented out rooms in their house.

For a time, Mozart boarded with the Webers, and became friendly with Constanze, now almost 18 years old, and who, like her sisters, was a trained musician. By December 1781 he declared to his father his intention to marry his new love whom he described as kind-hearted and down-to-earth. Mozart's latest amorous inclinations—with the same family no less!—infuriated his father to no end who took great pains to report that he had learned from a "reliable source" that Constanze was nothing but a slut. The tactic evidently failed to persuade as the two were happily married on August 4, 1782. Leopold's grudging consent arrived in the post—the next day.

Meanwhile, Mozart nurtured a burgeoning career in a city bustling with musical activity—Mozart could not have arrived at a more propitious time. On July 16, 1782, two weeks before his wedding, his latest opera, *The Abduction from the Seraglio*, was premièred. Gluck himself attested to its great success by complimenting Mozart and inviting him to dinner. Mozart would later jokingly describe his marriage as "The Abduction from the

Auge Gottes," the latter the name of the Weber's boarding house.

Among the music-loving aristocrats, Mozart's biggest supporter was Gottfried van Swieten. It was he who reacquainted Mozart with the elaborately contrapuntal music of J.S. Bach, a spark that rekindled Mozart's interest in polyphony. As a teenager, Mozart had studied counterpoint with the eminent composer and scholar Giovanni Martini in Bologna, Italy. These early lessons, his rediscovery of Bach and perhaps even Constanze's love for fugues (she urged her husband to write them) had a profound impact on Mozart's late style, in which counterpoint became a central device, nowhere more evident than in the brilliant fugal finale of his Symphony No.41 "Jupiter."

Epilogue

Constanze bore six children of which only two survived. Her marriage to Mozart lasted nearly a decade, until his death, and despite occasional tensions, was a happy one. Whenever they were separated Mozart wrote her long and concerned letters full of affection.

To mend the family rift, Mozart brought Constanze to Salzburg in July 1783 in order for her to meet his father and sister. They stayed three months and while there it is quite possible that Constanze sang an excerpt of her husband's Mass in C minor (K. 427).

Mozart is rare among composers for having mastered every genre common in his day. Besides operas, symphonies and concertos, he was also a remarkable composer of chamber music. It is in this body of work that we discern the important influence of Joseph Haydn whose works Mozart studied as a child. In 1785, Mozart paid tribute to Haydn by dedicating a collection of six string quartets to his colleague. The beauty of these quartets was such that the magnificent "alternation among the instruments" even brought his demanding father to tears.

Haydn, who esteemed Mozart above all other composers, was in London when news arrived of his death. "For some time I was quite beside myself about his death. I could not believe that Providence should have called a priceless man into the other world."



Upcoming concert on the Faculty Artist Series

Beverley Johnston, percussion and Lorna McGhee, flute

Friday, February 17, 2006

7:30 pm. Walter Hall. \$21, \$11 senior/student

Music by Piazzolla, Hatzis, Rzewski and others.



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TEXTS AND TRANSLATIONS

L'amerò, sarò costante (Pietro Metastasio)

L'amerò, sarò costante
fido sposo e fido amante,
sol per lei sospirerò.
In sì caro e dolce oggetto
la mia gioia, il mio diletto
la mia pace io troverò. Ah!

*I shall love her and be constant
faithful husband and faithful lover
I shall sigh for her alone.
In so dear and sweet a creature
I shall find my joy, my delight
and my peace. Ah!*

Plaisir d'amour (Jean-Pierre Claris de Florian)

Plaisir d'amour ne dure qu'un moment:
chagrin d'amour dure toute la vie.

*The pleasure of love lasts one moment;
The regret of love lasts one's whole life.*

J'ai tout quitté pour l'ingrate Sylvie;
Elle me quitte et prend un autre amant.
"Tant que cette eau coulera doucement
Vers ce ruisseau qui borde la prairie
je t'aimerai," me répétait Sylvie.
L'eau coule encor, elle a changé pourtant.

*I gave up everything for the ungrateful Sylvie;
She leaves me and loves another.
"As long as this water flows softly
toward this brook that borders the plain
I will love you," repeated Sylvie to me.
The water still flows, but she has changed
however.*

Plaisir d'amour ne dure qu'un moment:
chagrin d'amour dure toute la vie.

*The pleasure of love lasts one moment only;
The regret of love lasts one's whole life.*

Rose chérie, aimable fleur (Jean-François Marmontel)

Rose chérie, aimable fleur, rose chérie,
viens sur mon coeur!

*Dear rose, lovely flower,
come to my heart!*

Qu'elle est fleurie! Voyez ma soeur,
ma chère fleur, viens sur mon coeur!

*How beautiful it flowers,
see my dear, my beloved one!*

Viens du moins mourir sur mon coeur.

Come to my heart and rest forever in my heart.

O del mio dolce ardor (Ranieri de' Calzabigi)

O del mio dolce ardor bramato oggetto,
L'aura che tu respiri, alfin respiro.
O vunque il guardo io giro,
le tue vaghe sembianze amore in me dipinge:
Il mio pensier si finge le più liete speranze;
E nel desio che così m'empie il petto
Cerco te, chiamo te, spero e sospiro.

*Oh, desired object of my sweet ardor,
The air that you breathe, at last I breathe.
Wherever I turn my glance,
your lovely features enthrall me.
My thoughts imagine the happiest hopes
And in the longing which fills my bosom
I seek you, I call you, I hope, and I sigh.*

Piercing Eyes (unknown)

Why asks my fair one if I love?
Those eyes so piercing bright
Can ev'ry doubt of that remove,
And need no other light.

Those eyes full well do known my heart,
And all its working see,
E'er since they played the conquerors' part,
And I no more was free.

Vorrei spiegarvi, O Dio! (unknown)

Vorrei spiegarvi, O Dio!
Qual è l'affanno mio
ma mi condanna il fato a piangere
e tacer.

Arder non può il mio core
per chi vorebbe amore
E fa che cruda io sembri,
il barbaro dover,

Ah! Conte, partite, correte,
fuggite lontano da me;
La vostra diletta Emilia v'aspetta
languir non la fate, è degna d'amor.

Ah! Stelle spietate! nemiche mi siete!
Mi perdo s'ei resta, O Dio!
mi perdo.
Partite, correte, d'amor non parlate
è vostro il suo cor.

*If only I could tell you the
cause of my suffering, O God!
but fate condemns me to tears
and silence.
I must not feel love in my heart
for he who seeks it of me,
and makes harsh duty for me
to be cruel,*

*Ah, Count, away, hasten
flee far away from me;
your beloved Emilia awaits you,
Do not let her languish, she is worthy of your
love.*

*Ah! Merciless stars, you are hostile to me!
I am lost if he stays, O God!
I am lost.
leave, hasten, do not speak of love
Her heart is yours.*

Schon lacht der holde Frühling (unknown)

Schon lacht der holde Frühling
Auf blumenreichen Matten
Wo sich Zephyre gatten
Untergeseligem Scherze.

Wenn auch auf allen Zweigen
Sich junge Blüten zeigen,
Kehrt doch kein leiser Trost
In dieses arme Herz.
Da sitze ich und weinen
einsam auf der Flur
Nicht um mein verlorens Schäfchen,
Nein, um den Schäfer Lindor nur;

*Already lovely spring smiles
on the bloom laden green
where Zephyrs marry
in contentedly blissful joy.*

*When also from among the branches
young blossoms are drawn together,
yet they give no comfort
to this poor heart.
I sit there and weep
lonely among the flowers,
not forlorn for the lambs
no, only for Lindor.*

Et incarnatus est

Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.

*And was made incarnate by the Holy Ghost
from the Virgin Mary: and was made man.*

BIOGRAPHIES

Soprano **Lorna MacDonald** enjoys an international career of distinction as singer, voice teacher and Head of Voice Studies at the University of Toronto. In 2001 she received the honor of being named to the *Lois Marshall Chair in Voice Studies*, endowed in memory of the late Canadian soprano and she is a recipient of Ontario's prestigious OCUFA Award for "*teaching excellence and outstanding contributions to university teaching*". In the United States (1978-1994), she received awards and major prizes from the Metropolitan Opera, Chicago Lyric, Dallas, Fort Worth Opera guilds and the National Opera Association, among others. Her operatic roles include lyric-coloratura roles such as Despina, Gretel, Adele, Susanna, Barbarina, Musetta, Rose, Marie, Josephine, Mabel, Carolina, Norina and Baby Doe, and her performances with multiple regional orchestras across North America have been broadcast by the CBC in Canada, PBS in the United States, and on National Public Radio. For seven seasons she was an artist in residence with the National Festival of Music in Colorado.

A CBC concert recording with her brother, the late organist David MacDonald entitled "*Ave Maria*" received special attention on the Maritime network after the New York September 11 tragedy, and a documentary following this recording was nominated for a Canadian journalism award. Lorna has given the premières of many works written for her by Canadian and American composers and she delights in the collaborative performance of chamber music with pianists Dalton Baldwin, Che Anne Loewen and William Aide, trumpeter Guy Few, clarinetists Joaquin Valdepeñas and Peter Stoll, and violinists Scott St. John and Erika Raum. Reviewers of Canadian performances wrote, "*fiery soprano MacDonald dazzles*" (Halifax Herald, 2000)"... "*an absolute jewel*" (Edmonton Journal 1994) and "*Cypresses, a selection of alternating string quartets and piano-voice pieces that followed, showcasing soprano Lorna MacDonald's expressive voice and*

another impressive string ensemble." (Toronto Star, November 2004). Her students perform on stages from Venice to Vancouver, and St. John's to Santa Fe.

As a master class teacher and judge, she has taught and given performances throughout the United States, Canada, in France, Ireland, Germany, Bermuda, Taiwan and Wales. In 2003 she traveled to Ghana, where she studied African drumming and dancing. Her performances and teaching this season take her to Chicago, Toronto, Saskatchewan, York (UK) and Banff.

Born on Cape Breton Island, Nova Scotia, Lorna is a graduate of Dalhousie University and the New England Conservatory of Music (Boston) with post-graduate work in the U.S. and Europe. The esteemed singers Eleanor Steber and Elena Nikolaidi were among her major mentors. Her interest and research in vocal health and pedagogy have led to collaborations in otolaryngology and speech language pathology in both New York and Toronto. Her passions for singing, teaching and voice science are summarized by her "*I am ever mindful that I teach singers, and not only singing, and this has allowed me to develop a pedagogy and philosophy which has the highest respect for my students as individuals, for their special talent, and for the art of music. I have achieved a professional balance between education and performance that makes them almost indistinguishable to me. My contributions to the musical life of this great university strengthen and assert my belief that a life in the arts is noble, rewarding and essential to our well-being.*"

Daniel Beckwith has conducted in many of the major opera houses throughout North America and Europe. With a repertoire that spans the 17th through the 20th centuries, he has been hailed as one of the most exciting conductors of his generation. His conducting career began in 1991 in an all-Mozart concert with Virginia's Norfolk Symphony. Only a year later, Houston Opera invited

him to conduct Grétry's rarely performed *Zémire et Azor*. Many important engagements followed, notably with the Canadian Opera Company [Monteverdi's *L'Incoronazione di Poppea*], Glimmerglass Opera Festival [Rossini's *Le Comte Ory*], The Lyric Opera of Chicago [*Così fan tutte*], Edmonton Opera [Handel's *Giulio Cesare*], and The Opera Theatre of St. Louis [Haydn's *Armida*]. Mr. Beckwith served as assistant to James Levine for six seasons at the Metropolitan Opera and he made his conducting debut there with *Don Giovanni* in 1995. The operas of Mozart have figured prominently in Mr. Beckwith's career. His return engagement to the Metropolitan, as well as his San Francisco Opera debut, was with *Don Giovanni*; Vancouver, Baltimore, Edmonton and Arizona opera companies have all heard his performances of *Le Nozze di Figaro*. Daniel Beckwith's Australian opera debut in 1998 was *La Clemenza di Tito*, and his return engagement to the Seattle Opera and his debut with the Washington Opera was with *Die Zauberflöte*. His love of, and affinity for, the baroque, early classical, and the bel canto repertory has given him the opportunity to perform many of the cornerstone operas of these varying periods: *Orphée et Euridice* [Utah Opera], Cimarosa's *Il Matrimonio Segreto* [Wolftrap Opera Festival]; *Lucia di Lammermoor* [Cincinnati Opera], *Il Barbiere di Siviglia* [UK's Opera North, Florida Grand Opera, Wolftrap Opera Festival], *L'Italiana in Algeri* [Cleveland Opera, Opera Columbus, Chautauqua Opera, Opera Festival of New Jersey], and Handel's *Oreste* [The Juilliard School and Spoleto Festival, Italy]. The vehicle of his 2000 New York City Opera debut was a new production of Rameau's *Platée* which featured the Mark Morris Dance Group. Many concert engagements have been with Boston's Handel and Haydn Society in a program of Bach, Handel and the world premiere of Dan Welcher's *JFK: the Voice of Peace*; performances of orchestral and vocal repertory ranging from Mozart to Wagner with Metropolitan Opera soprano Young Ok Shin at the Fine Arts Center in Seoul, South

Korea, at Chicago's Grant Park Orchestra in an evening of bel canto featuring mezzo soprano Jennifer Larmore, as well as performances of Handel's *Water Music* at the Nafplion Festival in Greece. He has appeared in the US and Europe accompanying artists such as Renée Fleming, Benita Valente, Carol Vaness, Nancy Gustafson, Marilyn Horne, Frederica von Stade, Jennifer Larmore, Denyce Graves, Susanne Mentzer, Jerry Hadley, Ben Heppner, Richard Leech, Nathan Gunn and Samuel Ramey. A graduate of Westminster Choir College, Mr. Beckwith received a BM in Organ Performance and a MM in Choral Conducting and Church Music. Upon graduation, he held several major posts in New York City, including Assistant Organist at The Fifth Avenue Presbyterian Church and Associate Organist at St. Bartholomew's Church and The Cathedral Church of St. John the Divine.

Howard Dyck is the Artistic Director and Conductor of the Kitchener Waterloo Philharmonic Choir as well as the founding Artistic Director and Conductor of Consort Caritatis. Mr. Dyck is known across Canada as the programme host of *Choral Concert* and *Saturday Afternoon at the Opera* on CBC Radio.

Howard Dyck's international conducting career has taken him to thirteen countries on three continents where he has conducted, among others, the Toronto Symphony Orchestra, the Arnold Schoenberg Choir of Vienna, the Winnipeg Symphony Orchestra, the Mozarteum Orchestra (Salzburg), the Prague Radio Symphony Orchestra, the Sofia Philharmonic Orchestra and Obretenov Choir (Bulgaria), the Bach Collegium Stuttgart and Gaechinger Kantorei, the Kunming Symphony Orchestra (China), the State Symphony Orchestra of St. Petersburg, and the Orquestra Do Norte (Portugal).

His discography includes: Bach – *Missa Brevis in g*; Handel – *Messiah* (SONY Classical); Verdi – *Requiem*; Beethoven – *Missa Solemnis* (EMI); Brahms – *Ein deutsches Requiem*. Under Howard Dyck's

direction, Kitchener Waterloo Philharmonic Choir and Consort Caritatis have been broadcast nationally on CBC Radio and Television as well as on Vision TV and throughout the People's Republic of China.

Singers of international distinction who have performed under Howard Dyck's baton include: Measha Brueggergosman, Christine Brandes, Edith Wiens, Suzie Leblanc, Laura Whalen, Karina Gauvin, Maureen Forrester, Catherine Robbin, Susan Platts, Linda Maguire, Ben Heppner, Richard Margison, Paul Frey, Michael Schade, Gary Relyea, Russell Braun, Phillip Ens, James Westman, and Robert Pomakov.

Educated in Canada, the United States and Germany, Howard Dyck has received numerous honours for his contributions to musical culture, both nationally and internationally. He was awarded honorary Doctor of Laws degrees by the University of Waterloo and Wilfrid Laurier University and is listed in *Canadian Who's Who*. He is the recipient of the Distinguished Service Award from both Choirs Ontario and the Association of Canadian Choral Conductors. An Honorary Professor of Music at Yunnan Arts Institute (Kunming, China), Howard Dyck was appointed to the Order of Canada in 2000, and in 2002 he was awarded the Queen's Golden Jubilee Medal.

Known for her "engaging sensitivity and a gorgeously full tone," [THE STRAD], Canadian violinist **Erika Raum** continues developing a following here in her native country and internationally. Playing professionally since the age of twelve, Ms. Raum quickly rose through the ranks by taking first place at the 1992 Joseph Szigeti International Violin Competition in Budapest as well as the award for best interpretation of a Mozart concerto. She has returned on many occasions to perform in Hungary, Portugal, Austria, Germany, England, Italy and France. She has appeared as guest artist with such orchestras as the Budapest Radio Orchestra, the Szombathely Symphony

Orchestra, the Austro-Hungarian Orchestra, and the Franz Liszt Chamber Orchestra. Erika also performs frequently throughout her homeland with orchestral appearances in cities such as Toronto, Calgary, Vancouver, Ottawa, Victoria, Halifax, and Edmonton. Both a recitalist and chamber musician, some of her recent international appearances include the Festival Pablo Casals in Prades France, Beethoven Festival in Warsaw, the BargeMusic Festival in New York and past invitation include the Budapest Spring Festival, Szombathely Festival in Hungary, Carnegie Hall as well as the Caramoor and Prussia Cove festivals. During the summer of 2004 Erika participated at the Seattle Chamber Music Festival, Caramoor Festival, Alpenglow Chamber Festival and the Orford Festival. As a recording artist, Erika joined internationally renowned pianist Anton Kuerti in releasing the world premiere recording of Carl Czerny's piano and violin works. Recorded on Musica Viva of CBC Records, this recording highlights the masterfully composed, powerfully expressive works by the precocious composer during his teen years. Along with this recording, Ms. Raum's performances are often heard on an array of CBC networks across Canada. In 1993, composer Elizabeth Raum, Erika's mother, wrote her a violin concerto entitled *Faces of Woman*. The work was commissioned by the Regina Symphony Orchestra and broadcast nationally by the Canadian Broadcasting Corporation. Erika's sister, Jessica Raum, produced and directed the award-winning documentary *Like Mother, Like Daughter*, which recorded the event. Erika is a graduate of the University of Toronto where she studied with the late Professor Lorand Fenyves and was awarded the prestigious Eaton Scholarship upon her graduation. She is also a recipient of The Canada Council for the Arts - Career Development Grant. Ms. Raum is currently on the faculty of the Faculty of Music, University of Toronto and the Glenn Gould School at The Royal Conservatory of Music, Toronto. During the summer

season, she serves on the faculty of The Banff Centre for the Arts.

Known for his virtuoso energy on stage as well as an easy and entertaining way of speaking with the audience, **Peter Stoll** was a prizewinner in the 1987 International Clarinet Society Competition, and also that year Solo Clarinetist with the World Orchestra of Jeunesses Musicales in Berlin and Vienna, which was broadcast on live television across Europe on the occasion of Berlin's 750th Jubilee as the only group allowed to cross the Berlin Wall to perform on both sides. In 1989, Peter's trio *Triomphe!* won First Prize in Chamber Music at the National Music Festival, for whose 50th Anniversary edition Peter was invited back as Woodwind Adjudicator and as soloist in the Gala Celebration Concert in Winnipeg.

Peter's tape "*Bits 'n Pieces*" was broadcast on CJRT-FM and the English and French CBC, and he has been heard in solo performance on CBC-FM's *Arts National*, *Music Around Us*, *Music Alive* and *DiscDrive*. Summer festival performances have included the Banff Centre for the Arts, the Ottawa Valley Festival, as a Mentor at the Boris Brott Music Festival in Hamilton. Toronto engagements have included for the Mozart Society, performances for ten years with the contemporary music group Continuum, including a western Canada tour and each year in the Toronto Symphony's Massey Hall New Music Festival, and with the ERGO ensemble in the CBC's Glenn Gould Studio, where Peter has also made two solo recital appearances. The Ontario Arts Council awarded Peter and award-winning electro-acoustic composer Randall Smith a Commissioning Grant for a new solo bass clarinet piece *Borealis*, premiered in Toronto in February 2001.

Orchestral performances have included the ensembles of *Ragtime*, *Phantom of the*

Opera, *ShowBoat*, *Miss Saigon* and *Mozart's Magic Fantasy*, as well as with several local and regional orchestras and currently as a regular member of the Toronto Philharmonia, with whom he played the Glazounov *Saxophone Concerto* as soloist. Peter was featured in a showcase performance at the Ontario Arts Council's Contact conference, and now tours extensively throughout the province presenting solo and ensemble concerts. In June 1999 he travelled to Munich, Germany with the ERGO ensemble to take part in the Ade-Vant Garde new music festival, an invitation repeated in June 2001. Trips to New York City, Finland and Lithuania complete the recent ERGO itinerary, and in November 2004 Continuum undertook a 6-city tour of England, Holland and Belgium including broadcasts by the BBC and Radio Netherlands. He has also performed in Toronto with Ensemble Noir.

Featured on two CD releases with Continuum, as well as with the Canadian Brass and composer John Gladwell, Peter has been guest soloist with orchestras in Canada and the United States, and adjudicates bands, choirs and orchestras from across North America and Europe. He was the founding Coordinator of the University Settlement School Chamber Music Program, and teaches clarinet and chamber music privately and at the Faculty of Music, University of Toronto, where highlights have included a Christos Hatzis song cycle with Lorna McDonald, violist Scott St. John, cellist Shauna Rolston and William Aide on piano, and the world premiere of faculty composer John Hawkins' *Summerdances* for solo clarinet and wind ensemble at the retirement gala of longtime UofT conductor Stephen Chenette, with a repeat performance in Saratov, Russia. Peter has also taught for the Royal Conservatory of Music and is a member of the RCM National College of Examiners.



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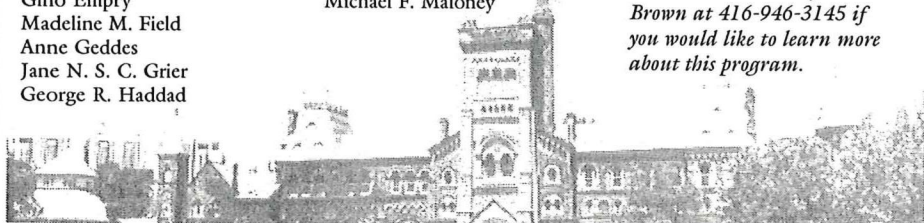
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